Music, Poetry and Art-1933

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NOTABLES BOOKED FOR NEGRO LYCEUM

Heywood Broun and James W. Johnson Among Them.

By JOSEPH H. RAINEY

In an effort to bring to Philadelphia the most outstanding Negro talent in the country, a group of Philadelphia Negroes have announced the creation of the Lyceum.

According to the board of directors, this organization will be run on the same plan as the Philadelphia Forum, which sponsors this city's leading lecture and concert series.

The organization's season will be opened by the internationally famous contralto, Marion Anderson, who will give an all-English recital on October 2. Immediately following her recital here Miss Anderson will sail for an extended tour of Norway and Sweden and her formal debut in Paris.

Professor Opens It.

The lecture series will be opened by Professor Leo Hansberry, of Howard University, one of this country's outstanding authorities on African history and Ethiopian culture. He will speak on "Glories of the Nile."

For the Thanksgiving period Anne Wiggins Browne is scheduled in a recital.

As far as Philadelphia is concerned the next in line to Miss Anderson will be the encore recital of Miss Marion Turner. She is scheduled to appear at the Lyceum's Christmas offering on December 22. The appearance of Miss Turner during Yuletide will open a busy season, which will include a tour of Southern colleges and Eastern cities under the organization's guidance.

Johnson to Appear.

Others scheduled to appear here include James Weldon Johnson, one of the founders and former secretary of the National Association for Advancement of Colored People, who is the author of "An Ex-Colored Man." He will deliver a lecture on "The Negro Literature."

Dr. John Hope, president of Atlanta University, will deliver the group's lecture on "New Trends on Negro Education." Among others to appear are Heywood Broun, nationally known columnist; Howard Thurman, Howard University religious specialist, who will deliver a lecture on "New Religion," and Mrs. Charlotte Hawkins Browne, foremost Negro woman educator and founder of Sedalia Institute, in Sedalia, N. C.

While the program has not been completed, it is certain that the group will be able to present at least one major attraction a month from October until Easter, when all of the artists will be grouped in a record setting "Easter Music Carnival." Memberships have been limited to 500.

Those on the organization's board of directors include Henry Cheatham, chairman; Mrs. Hazel Powell Strange, secretary; Mrs. John P. Turner, Miss Nora Waring, Mrs. E. Washington Rhodes, Mrs. Evelyn C. Reynolds, Mrs. Harriet Wright Lemon, Maceo Hubbard, Arthur Huff Fauset and Joseph V. Baker, who also is executive director of the organization. James Young is assistant executive director.

James W. Johnson Says Only Negro Art Is Wholly American

Gary American
11-24-33

Declaring that American Negro poets are becoming more realistic in their writings than in recent years, entirely abandoned the stereotype of previous times, Dr. James Weldon Johnson, dean of American Negro poets, and prominent literary critic and literature at Fisk university, delivered a most interesting address at the faculty forum of Roosevelt high school last Friday night. Speaking before an audience of nearly one thousand, composed of both races, Dr. Johnson held the audience rapt attention while he discussed ably the contributions of the colored American to literature. He stated that the only thing today distinctively American has been the creation of the colored American.

"Of first importance in the gifts to culture by the Negro is his music. His spirituals are in a class by themselves and are the one finest artstic contribution that America can offer the world. What was once entirely Negro music has now become a national music. American popular music is recognized as such in all foreign countries, even among the semi-civilized.

"The American Negro has likewise contributed a great mass of book lore. Consider the folk lore tales, plantation days, Uncle Remus stories.

"The Negro has had his influence on American dancing. To the vogue of today, the Negro is the biggest contributor. Whenever you see dancing in which pure rhythm seems dominant as demonstrated by swaying, swinging and even exemplified in the chorus of the big shows, you may be sure that the Negro started that dancing.

"Humor is anothe field in which the Negro has contributed heavily to America. In cooking, too, he has done his part. Cooking today in America is a lost art. The best hotels in America may serve a meal, as many of us know, which is far inferior to taste to the lowest class, cheap restaurant of France. For America's nearest approach to good cooking, one must go back to the black woman of the South.

"The Negro has also added to the American language. The question has arisen as to whether the subjunctive in speech was obsolete and if it should be eliminated. The Negro has already eliminated it in many cases. His dialect removes all superfluous words.

"But perhaps the Negro's great contribution, in one sense, to the American culture, is his fortitude. His never tiring willingness to meet hardships and obstacles in a cheerful way."

Dr. Johnson also spoke of the contributions of Negro poets, mentioning in particular the work of Paul Lawrence Dunbar. Dunbar's attempt to portray the life of the American Negro was made difficult by the Negro stereotypes which had persisted for 70 years.

The meeting was the first of a series of faculty forums sponsored by the teachers of Roosevelt high school, under the supervision of H. Theo. Tatum, principal. Practically one-half of the audience consisted of members of the white race who were particularly impressed with the dignity, culture, and scholarship shown by Dr. Johnson in his discussion.

Preceding the lecture, music was rendered by the Coleridge Clef club under the direction of Albert A. Edwards. Mrs. Ida Guy, auditorium head, mentioned the purpose of a series of programs. The speaker was introduced by Principal Tatum.

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Folk Music and Dances of The Negro in the Americas

By A. A. ADAMS, Bandmaster, U. S. Navy

Editor's Note: The reproduction of a series of articles on classic dancing, African music and the dance, etc., in these columns has occasioned such favorable comment we asked Alton A. Adams, Bandmaster, United States Navy, to contribute three articles, of which this is the third and final one. Mr. Adams' comparisons of the music and dances of the American West Indian Negro, showing their relation to "Mother Africa," is written with a knowledge and brilliancy which has made him a favorite contributor to the columns of some of the largest musical publications of this country. From classic dancing we are now at a phase of the terpsichorean art, along with music, closer to a larger number of people all over the world.

A BRIEF historical outline of slavery in the Virgin Islands is necessary to clear understanding of the relative values of the songs in question. It is therefore necessary to parenthesize. Tobacco was a staple article of product in the Virgin Islands until the introduction of slavery, 1679, when the cultivation of sugar by slave labor superseded it. In St. Croix the sugar plantation is still to be found and therefore offers a rich field for the expression utterance of the Negro in song and poetry. In St. Thomas agriculture was practically nil, the Danes wholly using the island for commercial enterprises, which were successful for several reasons, chiefly among them being her neutrality, which gave her the only market in the West Indies in which commerce could be conveyed to the North of Europe; her excellent harbor, one of the best in the West Indies; and her geographical position.

Alton A. Adams.

It was inevitable that under such conditions St. Thomas would play an important part in that beastly traffic in human souls. Here was an excellent emporium for the sale and barter of "Black Ivory." Incidentally it was also the source from which flowed the rhythms that have today permeated the entire dance world.

From 1792 the slave trade in the Danish West Indies was considered unlawful, and in 1803 it was completely abolished, though there existed a bootlegging situation which was forcibly brought to a close by the insurrection of the slaves in St. Croix in 1848.

The barbarity of the slave situation in the Virgin Islands was, according to the various historians, of very short duration, for the ever watchful and humane Danish government and people saw to it that the slaves were cared for and treated as human beings. In support of this statement I quote Knox's History, page 119, in reference to the slaves' insurrection in St. Croix: "That the slaves were not impelled to greater acts of violence in the destruction of property, and the sacrifice of life during the insurrecton, is a matter of astonishment, and shows that a moral and religious influence of no ordinary character had been brought to bear upon their minds. Where could we expect the uprising of so large a body of the ignorant laboring classes—gaining almost complete mastery over all law and constituted authority—obtaining possession of so much property—holding at their mercy the lives of those whom they had formerly obeyed—and having at hand such abundant means to inflame their passions, without the most disastrous results in rapine and murder.

"In St. Croix, the life of not a single white person was sacrificed to their fury or revenge; and the plunder and destruction of property were, comparatively speaking, but limited in extent. We can only account for this, and take pleasure in recording it as our deliberate opinion, that it was mainly through the power which Christianity had exerted through the labors of the Moravian, Episcopal and Lutheran clergymen, aided by many pious and energetic inhabitants of both sexes in behalf of the slaves, imbuing their minds with the great principles of the Gospel, and leading planters and other owners to treat their slaves with greater kindness than in any other of the West India Islands.

"Nor is it to be overlooked, as an additional reason for this forbearance on the part of the rebellious slaves, that the government of Denmark had now for years watched over the slaves of its colonies with the most paternal solicitude, and was at the very time taking steps for their emancipation."

Without any reflection on the religious training given the slaves as mentioned in the foregoing quotation, I am not singular in the opinion that Denmark's attitude toward the slaves was the dominant reason for the slaves' liberality in their actions. The fact must also be kept in mind that the slaves in the West Indian Islands formed an overwhelming majority, while those in the United States made up but a meager minority.

Because of the commercial activities already cited, the slaves in St. Thomas enjoyed a unique and comparatively envious position. In the first plce, having the pick of slaves coming to this part of the world, the consignees of the various national enterprises, who were without doubt educated men of a high calibre selected the handsomest, healthiest and most intelligent looking among them, as they were intended for use as domestic servants and for the trades as caulkers, masons, carpenters, tinsmiths and even clerks.

This attitude must, however, be viewed simply in the nature of a wise economic protective investment, rather than from any altruistic love for the slaves. This position, whatever might have been the true cause, still has its effect in the possession of a refined nature, an intellectual acumen and great mechanical ingenuity among the natives of St. Thomas.

It is a known fact that the language of a people influences deeply their poetry and music. The Negro slave of St. Thomas also has his creole grammar and Bible. This creole language was made up mainly of the Dutch vernacular (the Dutch being numerous in the colony), the Danish language and a complex African lingo culled from lingoes of the different tribes represented.

This language was the medium of communication used between the slaves from different tribes and their masters from different nations. It is still used by the survivors of the old regime who must, however, soon pass away, leaving only a memory of themselves and their means of oral expression.

It will be noted that in the relationship of the West Indian slave with his master there was not that conflict of spirits to the extent of developing a distinctive racial consciousness and pride. Because of this and of an individuality resultant from a cosmopolitanism of race, language and ideas, it is not possible to trace with any accuracy many of the earlier unmixed utterances of the slaves here in music and song.

But this may be said, without fear of successful contradiction, that neither the slaves in the Virgin Islands nor any of the other West Indian Islands for that matter, have produced in their music, for the reasons given, the depth, simplicity and loftiness of expression which make up the songs and music of the only group of people whose music boasts a spontaneous harmonic support to its melody—the American Negro slaves of the South.

I desire to be understood as giving these remarks on the songs in question as being my personal opinion, based on a comparative study of a number of songs and dances which may or may not be sufficient for an authoritative criticism. In the West Indies, like elsewhere, these wild flowers of music have been allowed to be trailed and trampled along the wayside and often to be dumped away as rubbish. The difficulty of searching among the scrap heap is the task of those today who, realizing their importance and value from an historical and genetic point of view, would like to preserve them, with other things, as marking-stones along the road to civilization.

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Folk Music and Dances of The Negro in the Americas

By A. A. ADAMS, Bandmaster, U. S. Navy

Editor's Note: The introduction of a series of articles on classic dancing, African music and the dance, etc., in these columns has occasioned such favorable comment we asked Alton A. Adams, Bandmaster, United States Navy, to contribute three articles, of which this is the first. Mr. Adams' comparisons of the music and dance of the American and West Indian Negro, showing their relation to "Mother Africa," is written with a knowledge and brilliancy which has made him a favorite contributor to the columns of some of the largest musical publications of this country. From classic dancing we are now at a phase of the terpsichorean art, along with music, closer to a larger number of people all over the world.

IT IS generally conceded that the Negro race is a most musically endowed one. Its claim to a place in musical history is by virtue of a distinct contribution to the art of music—a fact which cannot be disputed. The further claim of an inherent, exquisite musical sensibility peculiar to the Negro is the result of a wide excursion into primitive African music by impartial scholars, and not in any way the weaving of elaborate hypotheses from plausible conjectures.

Alton A. Adams.

Investigators into ethnical phenomena found the African Bushmen (a tribe of people entirely out of contact with the white race) having a scale progressing by quarter tones and making instruments upon which this scale may be played. A traveler relates that he played some airs on his flute for them and their criticism was that "it jumped too much." Many are the instances which go to prove the inherent musical capacity of the Negro.

The characteristic beauties of the American Negro music have been so masterly discussed by such brilliant and able writers as Booker T. Washington, James Weldon Johnson and W. E. B. DuBois, and their contents so fully analyzed and interpreted by musicians like S. Coleridge-Taylor, Harry T. Burleigh and H. E. Krehbiel, that it is necessary to make such comments only as are in keeping with the tenets of the article.

Anyone, however slightly sensitive he may be to sympathetic excitement, must at least recognize the purity and earnestness of strenuous motion and pathetic melodiousness which make these songs to haunt the memory and evoke a responsive echo in the hearts of all mankind, regardless of race or clime.

Songs of Servitude.

As songs, the spirituals are the creations of the American Negro solely. Naturally, they contain and are in many instances built on idioms which were brought with him from Africa. The environment to which he was subjected, with its attendant social, political and geographical influences, coupled with his inherent musical nature, gave them birth. In other words, they are the reflex of the spiritual travails of a people as a result of the sufferings, joys and other experiences they underwent when slavery "crushed them under its heavy heels."

Bowed under the burden of enforced labor, the unhappy slaves dreamt of chariots coming down for them from heaven, and of the rolling waters of the River Jordan which they believed separated them from the promised land of their dreams. With hearts overflowing with the tragedies of slave life, they gave voice to their emotions in song, thereby giving to the world not only these dark flashing jewels of the soul, but also a most striking example of patience and forbearance and the worth of spiritual comfort in a seemingly hopeless condition.

No West Indian Spirituals.

The West Indian Negro slaves have not created nor produced any spirituals or anything of like emotional value. The reasons for this will be clearly manifested after a brief history of their sojourn in this part of the world.

Unlike his American brother, the West Indian Negro lacked the element of Southern plantation life. He also reacted differently in many ways under a different climatic condition. He was forcibly made to abandon any natural urge of a distinct religious utterance, and to accept the religious training of the gospel under educated ministers of orthodox denominations, like the Moravians, Lutherans, Roman Catholics, Wesleyan Methodists and Anglicans. His artistic nature was entirely suppressed. According to Knox's "History of the Danish West India Islands" in reference to slavery in the Virgin Islands, page 54, "they (the slaves) were forbidden to hold feasts and 'drum dances,' heathenish customs brought with them from Africa, and which they had taken occasion to celebrate, especially during the Christmas holidays, as they were days of relaxation from labor and of rejoicing by their master."

Dance Persists.

The dance, however, it would seem, formed such a part of his real rhythmic self that it persisted in spite of all moral censorship and suppression and found expression even in his secret worships. The result of this is a song built on a plane of sensuous pleasure without that ethical significance and devotion to high ideals which characterize spirituals like "Go Down, Moses," "Nobody Knows de Trouble I've Seen," "Steal Away to Jesus" and "Deep River." Evidence is not lacking to show that whenever the West Indian slave affected religious feeling in his music, it fell into a maudlin sentimentality.

That seemingly submissive patience which enabled the American Negro slave to plod seriously and resignedly for a long time with the hope of some cherished ideal reward was foreign to his brother in the tropics who had many and bloody insurrections in his history, and who, instead of awaiting a deliverance from on high, after this life, endeavored at the slightest available opportunity to wrest it from his self-imposed master, there and then.

Therefore, the forte of the West Indian Negro in music lies in his dance. In terms of rhythmic design he undoubtedly outstripped his American brother. An analysis of his music shows his emotions to be more tempered by reason and his imagination more controlled by reflection. His music possesses a more rapid variation of mood and a more embracing effect of intellect. His rhythms are often so complex as to make impossible a true imitation of them by his white brother.

The exquisite beauty and fascination of perennial West Indian tropical life, with its perpetual summer, reflecting azure skies, green hills, enchanting moon whose light at times vies with that of day; the sun in all its respdendent glory, especially bewitching at its evening's settings; the sparkling, scintilating, most times indigo blue seas, with breakers playing on shiny sands, and other such picturesque sceneries which so plentifully abound amid tropical luxuriance—not forgetting the easy-going indolent habits that are said to be due to climatic influences—was not the atmosphere to foster expressions of gloom, despair and abandonment of spirits but, rather, to inspire that of light, cheerfulness and optimism—elements which contributed strongly to the building of the West Indian dance and song.

The music of the American Negro reflects his heavenly aspirations, while that of the West Indian Negro reflects his earthly dreams; his principal longing being more in the nature of a gigantic spree. Like Hamlet, he would rather have borne the ills he had than fly to those he knew not of.

Three Songs by Negroes On Philharmonic Program

NEW YORK.—The works of three modern Negro composers were played here tonight by Paul Whiteman in his program of modern American music at the Lewisohn stadium before a record crowd of 18,000 persons. Mr. Whiteman was guest conductor for the night of the New York Philharmonic orchestra which was augmented by his own orchestra.

This huge body of musicians played Don Redmond's odd tune, "Chant of the Weed," which has become familiar to thousands of radio fans as the air signature of the Redmond orchestra. Next the orchestra played the third movement of William Grant Still's tone-poem, "Darkest Africa." The next to the last number on the program was the famous "Mood Indigo," written by Duke Ellington.

SINGS DURING CENTURY OF PROGRESS

CHICAGO, June 15 (ANP)—Roland Hayes has been chosen as one of the artists to appear during the artist series being sponsored by the Friends of Music Inc., and which will be held during the Century of Progress Exposition.

Mr. Hayes will appear at the Auditorium Theatre June 15 in a program devoted to a recognition of the progress made by Negroes in music. The far famed Chicago Symphony Orchestra of 100 pieces, conducted by Dr. Frederick Stock will furnish the background for the occasion which will present a varied program of celebrated artists, great conductors and opera ballet.

Two of the artists who will appear on the program with Mr. Hayes are Mrs. Florence B. Price and Miss Margaret Bonds.

Miss Margaret Bonds, will be the soloist with the orchestra playing John Alden Carpenter's "Concertina". Miss Bonds had played the number upon her graduation recital program with her teacher, Miss Boetcher at the second piano. Following an audition, she was chosen and highly commended by Mr. Stock and Mr. Carpenter. Miss Bonds won the 1932 Wanamaker Prize for a song she had composed and was a scholarship pupil of the National Association of Negro Musicians.

Another important feature will be the rendition of the Symphony written by Mrs. Florence B. Price, which won the 1932 Wanamaker Prize will have its initial hearing upon this program. Mrs. Price is a graduate of the New England Conservatory of Music and has done special work in composition in Chicago. Her teachers have been most interested in the excellence of her many compositions.

Conference with Dr. Stock who is musical director of the Century of Progress gained his recommendation for the Negro program. Mrs. Maude Roberts George and Miss Estelle C. Bond are chairman and secretary of the group of colored musicians who have been working with the officials to develope a successful event. These musicians are unanimous in their opinion that the program will represent their ideal.

Roland HAYES

Cultural Moods

JOHN POWELL, for example has resented with all the fire of his Southern blood and tradition, the pretty well authenticated claim that the only real American music is Negro music. Mr. Powell concedes the high place that Negro music holds in the galaxy of the musical arts but holds that Negro music is white music.

New evidence that as far as a large section of the American people is concerned Negro music—jazz, folk songs and spirituals—is the music that fits their musical tempos, is recorded in the following from the *Chattanooga News*:

"Paderewski drew a corporal's guard to the Memorial auditorium. The best plays on tour hardly attract enough patrons there to fill 10 rows of seats. There is no longer any attempt to bring good lectures there.

Opie Read's delightful talk recently was, therefore, sent to the auditorium of the city high school. A handful of people came, and the meeting was adjourned to a small room upstairs.

"Blanche Calloway, Negro jazz blues singer, and her orchestra appeared at the auditorium last night, and we are informed that 2,500 white people and 2,500 colored people crowded the building.

"Our struggling young American musical students, apparently would do well to finish their education in Harlem."

The Tennessee sector of America may be culturally undernourished according to Old World standards if the Chattanooga populace is a fair example, but they certainly have a real appreciation of music according to popular American productions and trends.

Bust of Clarence A. White Dedicated

CHICAGO, Sept. 14.—(ANP) Tuesday morning at 10 o'clock in the Indiana building of the Hall of States, a Century of Progress, a life size bronze bust of Clarence Cameron White, typical and symbolic of the progress of the American Negro in music, was unveiled.

The brief ceremony was in charge of Mrs. Maude Roberts George, president of the National Music Association. The dedication was to "A Century of Progress of the American Negro in Music and Patriotic Loyalty."

SPIRITUALS MADE TO ORDER

By CARTER G. WOODSON
Editor of the Journal of Negro History

WASHINGTON, D. C.—I have just finished reading George Pullen Jackson's "White Spirituals in the Southern Uplands," a work brought out by the University of North Carolina Press for this gentleman who is connected with Vanderbilt university in Nashville.

This book is an account of a "discovery." The task, however, was not very difficult, although somewhat expensive. "Modern historiography" has advanced in this country to the extent that most of the large universities have entered upon a rewriting of the history of sections and races from the so-called scientific point of view.

This amounts to the production of "history made to order." The authors of a number of such works have learned that while "science" may be used to advance truth it may be used also in a mentally undisciplined and prejudiced country like the United States to advance the untruth. This is precisely what the author has tried to do in the production of "White Spirituals in the Southern Uplands."

In the first place, the white man in this country has not developed any such music as "spirituals," considered from the point of view of persons who have evaluated the musical contributions of Negroes. In music the white man in America has merely imitated in frantic fashion what he heard from Europe, while the American Negro, with an African temperament, has added new features to these beginnings.

MAKES EXTENSIVE SURVEY OF SUBJECT

The author, with a preoccupation of the mind, however, has made extensive research into the beginnings of group singing among whites in the backwoods of various sections of the United States. He has studied the leaders of these efforts, their instruments, their methods, their tunes, their song books and the occasions on which these productions have been rendered.

It required the space of 24 chapters in this book of about 459 pages to prove that there are "white spirituals" and only two chapters to prove that they were the source of the Negro spirituals. Of course, after he had established the "fact" of the existence of "white spirituals," proof that the Negroes imitated them was unnecessary. That would follow without the saying. The author did the thing without fear and trembling according to the way we do things in the United States. He is fortunate in being able now to rest on his oars and to feel satisfied that he has made "a distinct contribution" to the musical history of modern times. His coworkers, longing for the result, have congratulated him repeatedly.

The author's procedure in "research," however, does not differ very much from the spinning out of any other sort of untruth generally used in misrepresentation except that he is subtle enough to label his as a scientific production. The best he has done is merely to identify himself with those who from time immemorial have tried to prove that the Negro is not and has never been capable of originating anything worth while and must, therefore, be branded as an inferior to be treated accordingly.

FOLLOWS OLD LINE OF REASONING

The author does not say so, but by inuendo he will not have it appear any longer that the Negro has risen to any high level of his own volition and power. This type of production is a striking specimen of what we are today receiving, and must expect to receive for some years to come from centers of "research" where men have been taught not to seek after the truth but to crush the truth. When we remember that a number of philanthropists, who have been sincerely interested in the promotion of scientific enterprise, have given money to such investigators to publish these false assumptions to an unenlightened world we can realize how we are very often afflicted with the disservice of those who claim that they offer us scientific service.

For these false assumptions the author brings forward no real proof. What he has to say would not pass the test of any research department of a real university. To prove his case he falls back on the fallacious conclusions of Guy B. Johnson, and then cites a number of songs in which he finds evidence of words and music borrowed from those of the whites in the backwoods where very few Negroes have lived and have developed no particular Afro-American culture. He undertakes, however, to trace the migration of these songs as following in the wake of domestic slave trade. Such an assumption is both puerile and silly. Both Negroes and whites were borrowers in this case, for there is "nothing new under the sun." No one will dispute the assertion that American Negroes have taken over hundreds of hymns from whites, just as the whites are now taking over Negro spirituals.

Most of the songs which the author plays up as "spirituals" produced in imitation of the music of the white man are not spirituals at all, but merely adaptations of hymns which the early missionaries from England brought to the slaves in the United States at the same time that they were being introduced among the undeveloped whites in the back country. Both worked on the same materials during the same period and in the same country, and naturally what resulted showed some similarity. The result would have been the same if these gary backwoodsmen had developed in Australia and the Negroes in question in England. Peoples, although far apart, express themselves very much in the same way when subjected to the same stimuli. Every man scientifically trained knows this and he should be intellectually honest enough to regard this principle.

REASONING SHOWS GLARING WEAKNESSES

The author's reasoning is about as shallow as that of the British missionary who, when he saw an African taking a bath in a stream, complimented him on learning so quickly from the European the habit of keeping clean. The African, surprised at the inference, inquired as to what was the custom among the British. The missionary said, "We bathe every day." The African then informed his observer that the natives bathe twice a day, once in the morning and again in the evening.

We see the same sort of fallacy when persons make mistakes in trying to trace the migration of cultures. It was discovered a few years ago by a number of scientists that Negroes were the first to smelt iron and apply it in the industrial arts. Very soon thereafter, however, certain "investigators" became busy and worked out "theories" to the contrary. They said that the Negroes were not the first to discover iron, that there were Caucasians in other parts of the world using the metal about the same time, and that during later periods others learned it from such "pioneers" rather than from Negroes. The last contention may be true, but it does not disprove the priority of the Negro in this sphere. These "investigators" have not yet been able to "prove" that the Negroes learned the use of iron from the other workers in metals in the ancient world. Such "proof," however, I am sure, will soon be forthcoming.

When you read the author's argument you are compelled to note that one could just as easily change the thing around and contend that hymns which the whites produced in this country were influenced by the Negro spirituals. There is just as much proof for this as there is for the theory that Negroes imitated the backwoodsmen of the South. Most of these frontiersmen had no slaves, and during the early period fought slaveholders of the low lands because of the protection which was demanded for their peculiar species of property. We know that a 150 years ago the majority of Negro slaves had not much opportunity to come under the influence of the backwoodsmen. When the Methodists and Baptists finally came nearer the coast and popularized religion among the great body of Negroes these sects were so liberal that they accepted the Negroes as equals. Up to about 100 years ago the highlanders were trying to crush slavery and, therefore, had little contact with Negroes, although they often welcomed pioneer Negro preachers, like Black Harry, Lemuel Haynes, Richard Allen, John Chavis, John Stewart, George Bentley and James Willis, who influenced their thought. The Negroes of that day took over what came indirectly from Europe and adapted it to their own spiritual needs, and the whites did the same.

The Negro spirituals developed out of the sufferings of the Negroes, out of experiences which the whites in America never had. Among people

was no escape from his oppressor ne had some consolation in the thought of final deliverance and sang, "I'm So Glad Trouble Don't Last Always."

Passing through an ordeal art developed art until they saw their beautiful country overrun by Orientals, who killed their leaders and trampled upon them. So when the Negro saw blood lashed from his back, he sang "Nobody Knows the Trouble I See." Nobody Knows But Jesus." When in the midst of his trials he could find no one to comfort him he sang, "Steal Away to Jesus; I Ain't Got Long to Stay Here." When he saw that there

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4500 Hear Fisk Choir Sing In N. Y.

By VERE E. JOHNS

Before an enthusiastic audience of some 4,500 music ... the world famous Fisk University choir added fresh laurels to their well-earned fame at Carnegie Hall last Thursday evening. Four groups of numbers, including one of Negro Spirituals, were rendered by the choir of 60 voices who made a picturesque setting in their black and white robes.

Ray Francis Brown, director, took the rostrum and presented the first group of five selections from Bach, Strobaus and Palestrina. The choir took a couple of numbers to settle down but were well in their stride with "Gloria Patri" (double choir) and scored greatly with the last of this group, "Exaultate Deo," a five part motet. Mr. Brown's directing was conserved and inconspicuous, effects being obtained with the fingers rather than with the arms. No baton was used. The choir responded to the mood and reached depths of soft harmony that are felt rather than heard.

Dr. T. Tertius Noble, guest director, was next on the rostrum to present a group of his own compositions. With a change of approach in direction, he changed the mood of the choir, and the audience received a taste of their tonal volume as well as harmony. "O Sacred Head Surrounded" (dedicated to Ray Francis Brown and the Fisk choir) was the best rendered of the five and gave the choir the opportunity to display their control tonal qualities and fine color shadings. At the close of this group the audience gave an ovation. Dr. Noble took the calls and obliged with an encore.

SPIRITUALS CATHERINE VAN BUREN

A group of Negro Spirituals that had been prepared by Mrs. James A. Myers, assistant director of the choir and were rendered after the best Fisk tradition, without a director, provtd the high spot of the evening. Every single one was thoroughly enjoyed with "Goin Up" claiming prime position. All the male soloists were fine but the leading soprano, Catherine Van Buren, roused her hearers to a high pitch of enthusiasm with a soprano that for sweetness and clearness of tone was hard to better. On the vociferous demand for an encore the little lady led the choir in the old familiar "Swing Low Sweet Chariot," and from parquet to the topmost gallery the audience went ... of Newport News, points out in a letter received this week.

"The race should be proud of such men as White, Dett, Brown, Tibbs, and many other men and women, who are able to refute such assertions (as Powell's), with arguments not based on race prejudice . . . but on actual knowledge and years of study and research," Mr. Banks wrote. And the race is proud of them. Proud of them, not alone because they have shared so significantly in the creation, preservation, and appreciation for one of the Negro's distinctive achievements—music—but because they can answer publicity-seeking detractors so effectively that a daily contemporary, the *Norfolk Ledger-Dispatch* was constrained to remark that Powell "was found with both barrels" of the shotgun of rebuttal.

When men of authoritative standing like Mr. Powell voice such definite opinions, the technically uninformed layman is confused and often misled. Because the contributors to our consensus dispelled any such doubts and pierced the smoke screen of propaganda which had been laid down, they are entitled to a hearty vote of thanks. This newspaper joins with an appreciative public in extending such thanks.

tant director.

I noticed that the spirituals were placed between two groups of songs, so that at the ... was not that continued hand clapping for the return of the singers as is usual when a group of spirituals closes a program of music by Colored ensembles. The spirituals were handsomely rendered and received with the usual enthusiasm, but most of the selections bordered on to the classical and showed that these students were capable of something more difficult than simple spirituals. The hall was filled from floor to second gallery and there was a fine proportion of Colored people present. Roland Hayes was in the audience and must have felt very proud of the performance since Fisk was the school from which he received his training in his early days, and it is the school that has so recently met with his generosity. These occasions are splendid and must give the travelers a feeling of freedom not experienced in Tennessee as they look out over the big audience and see whites and colored seated side by side in common enjoyment of the program.

Speaking of schools of the Southland reminds me that I met the principal of Shaw University, Raleigh, N. C., Mr. James Stuart Nelson, a few days ago. He is a splendid man to meet. He seems young for the position, but he impresses me as a man who knows how to fill the place. He is good-looking and very refined in manner and very straightforward in his talk. I am glad I met him for one of my neighbors and a friend —one of our gifted women—who has resided in Boston for several years taking a course and graduating from Emerson School of Oratory, has accepted a position at Shaw and has just left this week to enter upon her duties as manager of the things that pertain to art and dramatics in the school. It is Mrs. Gena May Brown, whom everybody knows professionally. It was a pleasure to recommend her highly to Mr. Nelson. In another column of the Guardian there is a splendid little account of the career of Mr. Nelson and his connection with Shaw. It mentions Dr. Robinson, Dr. McCurdy, Dr. Garland and Dr. Shag Taylor, all of whom are graduated from the medical department of the College.

The spirituals sung by the choir in Riverside Church were "Deep River," "Listen to the Lambs," "... Will Be Done," "... Troubles of the World." The sacred hymn that they sang was "Oh Sacred ...".

The choir is rehearsing for the climax of their New York trip, a concert in Carnegie Hall, and their concert to be given in Philadelphia the following night, Feb. 9. The program for this pair of performances will be announced within a few days by Director Dawson.

FISK CHOIR AT SYMPHONY HALL

Large Audience Hears Tennessee Singers

The choir of Fisk University, sixty voices, sang at Symphony Hall on Tuesday evening before a large audience, which encouraged the singers with its enthusiastic applause. While not as finished a product as the Hampton Choir, that superb organization under the direction of Dett, the Fisk Choir made a splendid showing under the drection of Roy Francis Brown, director; Mrs. James Myers, assistant director and Dr. T. Tertius Noble, guest conductor.

The first group on the programme consisted of numbers from the classical era, including works of Palestrina, Stobaus and Bach. These were followed by a group of sacred numbers by the guest director, T. Tertius Noble; then Spirituals, and lastly, a group which contained selections from Dett and Russian composers.

In listening to the singers one must remember that they are a student group and as such they gave a very creditable performance, singing with clear, flowing and agreeable tones. Their attacks, releases, and climaxes showed evidence of sincere training and application. The beautiful work of the bass section reminded one of the famous Russian male chorus.

The choir's best and most difficult number in the first part of the program was Dr. Noble's "Go to Dark Gethsemane."

In the Spirituals, under the direction of Mrs. Myers, distinctively more was added notwithstanding the beautiful tonal qualities and interpretation of the other directors. Whether the traditional singing of Negro music by

Negro Music

JOHN POWELL'S assertion that "there is no real American Negro music and that what is regarded as Negro music is *invariably* an adaptation of our own (the white race's) music," was so well answered and refuted as the foolish palaver which it was, by those who contributed to last week's JOURNAL AND GUIDE symposium, that there is little occasion for further efforts at rebuttal. What is important is what a correspondent, Mr. John F. Banks

Feurtado's Column

By

LILLIAN LEWIS FEURTADO

It was a splendid audience that greeted the Fisk Jubilee singers at Symphony Hall on Tuesday night. They represented two choirs and wore the regulation choir white surplice and black gown. They have very sweet, harmonious voices and the solo parts were exceptionally sweet.

There was no piano nor organ accompaniment. Just the natural sweetness of the voices. The guest director, Dr. Tertius Noble, an Englishman, a composer, an organist and choir master was wonderful and divided the honors with the singers. The regular director of the choir was Ray Francis Brown and Mrs. James M. Myers, one of the singers was assis-

Tuskegee Choir Heard In New York Church

NEW YORK, Jan. 29.—(Special)—The Tuskegee Institute choir sang Sunday at morning services of Riverside Church, of which Dr. Harry Emerson Fosdick is pastor, the church built largely through the activities and aid of John D. Rockefeller, Jr. The Alabama choir of a hundred voices sang four numbers, three spirituals and a sacred hymn.

Providence, and of St. Martins Episcopal Church of New York.

Funeral services were conducted in Providence from the Montgomery Funeral Home Tuesday afternoon January 24. Rev. P. G. Moore-Browne rector of the Church of the Saviour officiated. The service was largely attended, and there were many beautiful floral offerings.

Mr. Paris leaves a widow, Mrs

The choir gave the following encores, "The Song of the Righteous," "Listen to the Lambs," "Ain't Goin' to Study War No More" and "Lord our God have Mercy" sung in Russian.

Before the final group Dr. Johnson, president of Fisk, introduced to the audience Mrs. Fisk Parks, a daughter of the founder of Fisk University; Mr. Hallowell, president of the Robert Gould Shaw House, which was responsible for the sponsoring of the concert and Roland Hayes, tenor, the only recipient of an honorary degree from Fisk—Doctor of Music.

The quiet and tactful handling of a delicate situation by the assistant conductor and a member of the choir, won admiration of the audience.

The Fisk Choir has been on tour since January 15 and has appeared in Ohio, New York, Rhode Island and Massachusetts.

Tuskegee Choir To Sing at Carnegie Hall

Having made its initial bow to New York by participating in Radio City Music Hall's historic premiere and subsequently adding a highly successful four week's engagement at the world's largest and most ornate theatre, the Tuskegee Institute Choir will terminate its stay in the metropolis with a concert at Carnegie Hall Wednesday evening, February 8.

While appearing on the Radio City Music Hall bill the choir sang only from three to six minutes, and many demands were made by the public that it be given more time. A full program of Negro folk music will be rendered at Carnegie Hall, Willaim L. Dawson, conductor. The works of four race composers will be sung. The Tuskegeeans will be presented under the auspices of Artist Service of the National Broadcasting Company.

Sunday, January 29, was a busy but auspicious day for the choir. Sunday afternoon it sang to a capacity audience at the Riverside Church, Riverside Drive and 122nd street. Latecomers were unable to secure seats. "Deep River," "He Shall Come Down Like Rain." "O Sacred Head," "Soon Ah Will Be Done Wid de Troubles of dis Worl" and "Listen to the Lambs" were artistically and inspiringly rendered.

The program was given in memory of Booker T. Washington, whose carved figure is in the chancel of Riverside Church along with other great humanitarians.

Sunday evening the choir sang at New Mother A. M. E. Zion Church, 140-6 West 137th street, in memory of Lewis Adams, a former slave of Tuskegee, and superintendent of the A. M. E. Zion Sunday School ,who was the first to urge the establishment of a normal school for his race, which was the first move to give the world the famous Tuskegee Institute. Later Sunday evening the choir sang at St. James Presbyterian Church, St. Nicholas avenue, at 141st street.

Dr. G. Lake Imes, manager, has made arrangements for the choir members to attend performances at the Metropolitan Opera House, the Paramount Theatre to hear the Mills Brothers, the Lafayette Theatre, and to visit the Museum of Natural History, Coney Island, the Statue of Liberty, Broadway at night, Radio City, the Dunbar Apartments and other local points of interest.

Tickets are on sale in Harlem at both the Y. M. and Y. W. C. A.

GRAPHIC
Greenwich Conn.
JAN 20 1933

Folk Songs

For a comparatively young nation, the United States has a wealth of folk songs, as many private collections have revealed. Many of the best are the products of isolation, as in the mountains of Kentucky. The Negro cabins in the south and the lumber camps of the north have made their contributions. The open cattle ranges of the west, where the cowboys once roamed freely, produced many songs.

But such isolation is largely of the past. Moreover, music of all varieties, from classics to jazz, now penetrates to the remotest communities through the radio and other instruments. But it is a penalty of such progress that the folk songs are in danger of being lost. For this reason, the Library of Congress has undertaken the commendable task of making a national collection of American folk songs. As this is a public enterprise, it should find active support in all sections of the country. —Bangor Commercial.

Montgomery, Ala. Advertiser
Monday, January 30, 1933

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The spirituals sung by the choir in Riverside Church were "Deep River," "Listen to the Lambs," and "Soon Ah Will Be Done Wid de Troubles of de World." The sacred hymn that they sang was "Oh Sacred Head."

The choir is rehearsing for the climax of their New York trip, a concert in Carnegie Hall, and their concert to be given in Philadelphia the following night, Feb. 9. The program for this pair of performances will be announced within a few days by Director Dawson.

Montgomery, Ala. Advertiser
Sunday, January 29, 1933

Negroes To Sing At Carnegie Hall

NEW YORK, Jan. 28.—(Special)—The Tuskegee Institute Choir, which has just finished its month's engagement at Roxy's Radio City Music Hall, will present a concert of a complete program of negro spirituals, with a few classical selections also, the night of Feb. 8 in Carnegie Hall here.

This is the first concert the Tuskegee singers have ever given in New York. They sang a series of recitals in the South last year, however, the first concert trip that they have ever made. They leave here immediately after their Carnegie performance.

The choir will also sing a concert in Philadelphia the night of Feb. 9, presented by the Philadelphia Forum as one of their season's attractions. This concert will be sung by the choir going South to their Alabama campus.

Birmingham, Ala. News
Sunday, January 29, 1933

TUSKEGEE CHOIR TO SING IN NEW YORK

Concert Set For Carnegie Hall; Philadelphia Also To Hear Negro Spirituals

NEW YORK—The Tuskegee Institute choir, which has just finished its month's engagement at Roxy's Radio City Music Hall, will present a concert of a complete program of Negro spirituals, with a few classical selections, the night of Feb. 8 in Carnegie Hall here.

This will be the first concert the Tuskegee singers have given in New York. They sang a series of recitals in the South last year, however, the first concert trip that they have ever made.

The choir also will sing in Philadelphia the night of Feb. 9, presented by the Philadelphia forum as one of its season's attractions.

President Moton, of Tuskegee, will come to New York to the concert. He will see his students, 50 boys and 50 girls, sing in their campus uniforms, the boys in their blue military outfits, with Sam Brown belts, the girls in their white blouses and blue skirts.

The choir will also sing at Riverside Church, built by the Rockefellers, at the Sunday afternoon service, Jan. 29.

The choir will sing at Carnegie Hall under the leadership of William L. Dawson, its conductor. He has recently completed a symphony of Negro spirituals, the first ever written, to be produced soon by Leopold Stokowski, Philadelphia maestro, and his symphony orchestra.

The choir's trip to Radio City and its concert engagements at Carnegie Hall and in Philadelphia are the result of a policy established by the late Booker T. Washington, immediately after the founding of Tuskegee Institute in 1881. This policy was to win good will for the Negro through singing of the spirituals, America's only and most distinctive contribution to music. This policy has been maintained by Dr. R. R. Moton.

Atlanta, Ga., Constitution
Sunday, January 29, 1933

TUSKEGEE SINGERS WILL GIVE CONCERT IN NEW YORK FEB. 8

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Dr. R. R. Moton, president of Tuskegee, will come to New York to hear his students, 50 boys and 50 girls, sing under the leadership and direction of William L. Dawson, conductor.

The choir's trip to Radio City and its concert engagements at Carnegie Hall and in Philadelphia are the result of a policy established by the late Booker T. Washington, immediately after the founding of Tuskegee Institute in 1881. This policy was to win good will for the negro through singing of the spirituals, America's only and most distinctive contribution to music. This policy has been maintained by Dr. R. R. Moton, his successor.

WARNERS TO PURCHASE MUSE SONG

Courier
2-25-33

HOLLYWOOD, Cal., Feb. 23.—Clarence Muse, popular motion picture actor, singer and composer, has always written songs for his own rich baritone voice. His songs, "When It's Sleepy Time Down South," "Alleyway of My Dreams," "Behind the Cabin Door," "Liberty Road," "I Go Congo," and "I'm Spiritual" are all sung by him over the national network to much acclaim by other audiences.

"Lazy Rain," Muse's newest song, an indolent, lazy, captivating tune, is written more particularly for a woman's voice. It is reported Warner Brothers' First National Studios are purchasing it, as they did "When It's Sleepy Time Down South," which was used in "Safe In Hell," for one of their currently produced vehicles.

Music -1933

MAY 19 1933

NEGRO SPIRITUALS

Editor, The Advertiser:

In regard to "Negro Spirituals", the subject is again brought forward. Investigation has shown that this music did not originate among the Negroes. This statement is made without any desire to detract from what was added by Negroes. When Spiritual songs first appeared in the North, the audiences concluded that these sprang from the Negro's brain in moments of religious fervor, for such were the honest claims of the singers.

Music is a growth and Spiritual music is no exception. Space forbids more than a brief reference to the music of the natives of South Africa, more favored than those of the Gold States as shown by the scholarly Prof. Osgoode in The Montgomery Advertiser of July 7, 1922.

Professors of music in South Africa say the Negroes there have no music of the Spiritual type, but that when it is imported it appeals with great force to the Natives. By way of divergence all South African writers capitalize the words Negro and Native. However, the condition in South Africa is analagous to that of our Southern States. The Natives have their own churches, the customary attitude of the whites excluding them from attendance at their churches. Most of the Native churches though in charge of black clergy are under the supervision of white clergymen, consequently every variety of ecclesiastical music is brought to bear upon large numbers of the Natives, producing a modern hybrid type of performance, which though containing some African elements is chiefly European in aspect.

Now, it becomes easier for us to see similar developments took place in the Southern States in early days. During the period of slavery, Negroes belonged to the white man's church, were baptized in it, there attended worship, there were tried and reprimanded and dismissed for un-Christian conduct just as whites were. Negroes joined in singing the white man's spirituals, for the religion of the early whites was largely emotional. The War Between the States stopped this co-worship, and the Negroes from that moment were deprived of the advantages that were coming to the whites from education. The Negroes, leaderless, clung to the emotional modes of worship and reverted to more primitive forms.

The arrangement of the words, melodies and harmonies have been in a large measure traced to the revival and camp meeting songs of the whites in the South and other parts of the world. Let us not arouse prejudice on this question by arraying the Negroes against the Southern whites, for it is chiefly to Europe from which the whites came and to Africa, the home of the Negro where investigation must be carried out.

The Southern whites merely adapted the music of their race to the lines sung at revivals and camp meetings.

Some may remark that the Negro puts greater force in these songs than the whites at present do. That is true, but is highly probable that in the early days of America the whites sang with just as much power.

There was a different psychological impetus. Slavery, with its blessings or burdens was not the driving force in these Spirituals. The Negro had no back ground where he had been harangued about rights and liberty. Slavery is relative and largely psychic. Propaganda had not sunk into the Negro's soul, just as Communism has made little progress not on account of any inherent virtue of the Negro but because he has not been subjected to the same mental environment that the white man has. The burden of sin was the driving power behind these Spirituals, and the only propaganda to which the Negro had been subjected was a propaganda for Christ and that sin was a burden.

Disease and dipsomania are not all a result of the artistic soul, but a great driving power. Burns, Byron, Poe and hosts of others were alcoholics. Keats had tuberculosis. Beethoven diseased would go out in rain storms to hear the pattering rain upon his coat. Donisetti would drink several pots of coffee at a time. Disease and alcohol seemed to lash their great souls into action, so often, they became overnervous and in their highest moments of inspiration they became comical to common clay. How puerile then seem the eugenists!

Art reached its height among those ignorant of modern science. The sculpture of the Greeks needed the religion of nature worship. Spiritual music reached its height among the ignorant and superstitious. A learned Negro teacher at Snow Hill Institute remarked: "It tires me to listen to these singers of Spiritual songs over the radio, that I love to hear real Spiritual music as it is still sung in sparsely settled places by ignorant Negroes."

In analyzing these songs it is well to know that the first music of primitive man was a central note with a whoop of a half tone upward and a wail downward of half a tone. Nowhere in Africa among Negroes has music reached higher than the pentatonic scale and the statement of Henri Junnod to the contrary has been proven untrue. Let us take "Ride On Jesus" as one illustration. The voices are tenor, "Lead," Baritone, Bass. The "Lead", as we know, is unaccompanied, and though the melody is powerful, we must admit that it is in the pentatonic scale. Skip two bars and at once the remaining voice join in and then are found the harmonies plainly European in descent. Then at the verbal as well as melodic climax "Ride on Conquering King" there the European influence seems to lessen, and the four voices drop to parallelism, the "Bass" actually reduplicating the melody of the "Lead," thus defying all European principles.

W. B. PALMER.

Furman, Ala., May 15, 1933.

NEGRO SPIRITUALS

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W. B. PALMER.

Furman, Ala., May 15, 1933.

Completes 39 Years

HARRY T. BURLEIGH

St. George's Episcopal Church in Stuyvesant Square, New York, one of the most prominent Protestant Episcopal churches in the country last Sunday celebrated the thirty-ninth anniversary of Harry T. Burleigh (above) as the choir's baritone soloist, and the occasion was also the ninth consecutive year in which spirituals have been sung in the spacious church edifice. When the singing and the service was done, parishioners and friends who had crowded the old church hurried to the choir rooms in the basement to congratulate Mr. Burleigh.

Greensboro,
May 29, 1933

NEGRO COMPOSER IS GIVEN WIDE ACCLAIM

William Rhodes, Native of Greensboro, Successful In Musical World.

IS LOCATED IN BOSTON

By MRS. GEORGE C. EICHHORN.

William Rhodes, well known negro composer of Boston, Mass., is visiting in Greensboro during the early summer. A native of this city and a product of Bennett college when it was co-educational, the young negro composer is receiving wide acclaim for his settings of spirituals of his race and his own original compositions.

His setting of "Outshines the Sun," which is imaginative and compelling, and his original spiritual "Got-a My Soul Baptize," both of which have been published, were sung for the first time by the New England Conservatory of Music in Boston; the second of these numbers is dedicated to this chorus which is composed of students at the New England conservatory from which Rhodes graduated in 1932, being the first of his race to receive a diploma in composition at that conservatory. His "Poor Me," has received wide performance by noted concert artists in this country, and his "Walk With Me," is dedicated to Richard B. Harrison, who was called from his teaching post at A. and T. college to take the leading part of De Lawd in "Green Pastures," the negro epic which has had one of the longest runs in stage history. This same number, which like "Poor Me" is an original composition and not a setting of a spiritual, was sung for the first time on December 25 in Symphony hall in Boston by Dorothy Richardson, eminent contralto.

After leaving Bennett college young Rhodes, who is the son of William Rhodes, who is known as "Uncle William" in the fond memory of all former students and graduates of the old State Normal and Industrial college, now Woman's College of the University of North Carolina, studied at the University of Boston and later at the New England conservatory. Last year Rhodes was awarded the Endicott prize which is offered each year in competition for the best compositions written by students at the conservatory. The prize-winning compositions included three songs, settings to verses by Tennyson, Dunbar and Kingsley, and a four part vocal fugue with organ accompaniment.

In addition to his activities in the field of composition, the former Greensboro negro has served as organist for four churches in Boston and West Newton and is now teaching in Boston. He has appeared on numerous occasions as concert pianist in concert halls in Boston.

Columbia, S. C. State
June 2, 1933

NEGROES PLEASE LARGE AUDIENCE

"Plantation Echoes" Given Last Night.

An audience of about 600 heard "Plantation Echoes," a presentation by a group of 50 Wadmalaw Island Negroes, in their songs and dances at the Township auditorium last night.

Extremely informal, the show was a demonstration of the effectiveness of Negro spirituals and native dances executed by Negroes.

Coming after a series of spirituals, a scene of native Negro dancing was like a rainbow following a rain which at first was refreshing but by its steadiness had grown too much.

The dances, the "Ball de Jack" and "The Charleston," were expertly done. With abandon a half dozen Negroes stepped high to the accompaniment of a harmonica and hand-clapping. No better dancing has been seen in Columbia.

The first act, which consisted of a "class meeting," was interesting, beautifully done, and had it not lasted so long would have been thoroughly satisfying. It occupied more than an hour's time.

The singing of the spirituals, the "lessons," and particularly the prayer were impressive.

The second act was a plantation burial scene at which four more spirituals were sung.

Everything about the presentation was natural, including the dress of the Negroes. The scenery was beautiful and added much to the illusion of being present at the Negro gather-

World Fair Composer

MRS. FLORENCE B. PRICE, whose "Symphony in E Minor" was played by the famous Chicago Symphony orchestra, Frederick Stock conducting, as a feature of the "A Century of Progress Music Program" at the Auditorium theatre in Chicago last Thursday night.

Mrs. Price, who won a $500 Wanamaker prize for the com- head of the music departments of Shorter college, Little Rock, Ark., and [illegible] university, Atlanta, Ga. She has published a number of songs, sonatas, choruses and violin numbers and her symphony won high praise from the critics.

Chattanooga, Tenn. News
July 1, 1933

Repeat It

AN AUDIENCE of 4,000 Chattanoogans, white and colored, heard Negro choirs sing their spirituals at the Auditorium Friday night.

We suggets that the program be repeated in the Autumn so that those who could not attend may hear this unique and stirring musical effort. Music is a part of the Negro's soul. And the spirituals are our American native music at its most unusual and most distinctive best.

Those who heard the program were delighted, and the work of the leaders of both races, especially of the Young Men's Christian association, which helped sponsor the event, is to be commended.

N. Clark Smith's 'African Symphony Is Published

Major N. Clark Smith, noted band master and composer, this week received the first printed copies of his African Symphony, a work of major importance in five episodes, and scored for full orchestra and chorus.

Major Smith gathered the themes for his newest and most pretentious composition during his travel with "Teddy" Roosevelt in Africa some years ago.

His "African Symphony" was the feature of the Negro Day program at the World's Fair recently. It was published a few days ago by the Lyon and Healy music company of Chicago.

The first movement of the symphony won the annual Wanamaker award for Negro composers in 1930.

Major Smith is the author of many songs and choral works as well as a number of band numbers. He formerly was director of music at Lincoln high school here and is now connected with the St. Louis high school system.

MAJ. N. CLARK SMITH LAUDED IN EDITORIAL

Major N. Clark Smith, music instructor at Sumner High School here, was the subject of the following editorial in the Kansas City, Mo., Times August 25:

"African Symphony"

The publication of Maj. N. Clark Smith's "African Symphony" in connection with the performance of the work at the Century of Progress Exposition in Chicago brings further recognition to one of the [illegible] musicians in this part of the country. Major Smith, whose home is in Kansas City, first attracted attention as the organizer of Negro bands in the United States army, and he has become known since as a composer and arranger particularly of choral music. Although the prelude of the "African Symphony," which won the Wanamaker prize in 1930, has been heard here in a band arrangement, it is to be hoped that Kansas City sometime will have an opportunity to hear the orchestral and choral variants as performed in Chicago.

An issue of the same publication for August 24 bore a news story telling of the outstanding achievements of Major Smith in music.

Paul Robeson Defends His Air Spirituals

NEW YORK—One of the highlights of the past week was the radio interview given by Paul Robeson in which he expressed his reverence for the Negro Spiritual and defended his practice of using them almost exclusively on broadcasts. He also expressed his intention of returning to London and opening his own Little Theatre, adding that the English would "understand." Sounds like a black hand lick on the paterland, which doubtless had it coming.